

A Little More Circus

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out the knowledge of play, whereas in America, a country where play is elevated to an art, Bolshievism makes little advance outside those nonplayful groups of transplanted European immigrants.

The time may come then, when America may face a real peril in Bolshievism. When that time comes, the institution known as the theater should prove a potent remedy for that peril. There's no good, however, in sending plays like "Dear Brutus" on tour through a region of discontent. Nothing can be gained by feeding such starved elements dramatic pabulum which contains, for them, no more substance than a bone.

These people must first be taught to play and the appeal of the theater is well-nigh universal. There are loyal elements in America which understand the play-needs of these discontented peoples, and there might well be prepared, under proper governmental encouragement, a course of dramatic farce, either spoken or photographic, which will go far toward remedying these evils of discontented thought which, after all, furnish the only real foundation for doctrines such as Bolshievism.

One can easily contemplate, with a feeling of some satisfaction, the effect on the attendance of a soviet gathering in Osuchowski or any flag-station east along the Petrograd-Moscow line, of a free performance of Al Jolson in "Sinbad."

Are we prepared to ignore the lesson of Rome and have revolt for want of little more circus? Are we going to ask Germany to live and avoid Bolshievism on bread alone, or would it be advisable to encourage the growth of the native theater?

Next Week at Theaters

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Thursday, June Elvidge in "The Love Defender," and the comedy, "Marry My Wife," Friday, Tom Moore in "A Man and His Money," also a Current Events reel; Saturday, Constance Talmadge and Harrison Ford in "Experimental Marriage," and Chester Conklin in the Mack Sennett comedy, "The Village Blacksmith."

Crandall's Avenue Grand—"A Man and His Money."

Described as a smart comedy of society life, original in theme and absorbing in its interest, "A Man and His Money," starring Tom Moore, is to be shown at Crandall's Avenue Grand today. The convention of the cinema are said to be reversed in many ways in this picture, and as a result what might have been the concluding scenes in the average photograph are made the first ones in this entertaining comedy-drama. Mr. Moore is supported by a cast that includes Seena Owen, Sydney Ainsworth and other players of note in the world of the films. "Maggie Pepper," from the stage success of the same title, in which Rose Stahl was originally starred, will be shown tomorrow, with Ethel Clayton in the title role. "The Door Between Us," a supplementary attraction for this date. The program for the remainder of the week is as follows: Tuesday and Wednesday, Norma Talmadge in "The Love Defender," also a Current Events reel; Thursday, Pauline Frederick in "Paid in Full," also a topical review; Friday, June Elvidge in "The Love Defender," Saturday, J. Warren Kerrigan and Lois Wilson in "The End of the Game," and the comedy, "The Big Idea."

Crandall's Apollo—"Mrs. Wiggs of the Cabbage Patch."

The combination of a delightful play and a pleasing star is promised in "Mrs. Wiggs of the Cabbage Patch," to be shown today and tomorrow at Crandall's Apollo, with Marguerite Clark pictured in the role of Lovey Mary. Pictured from the novel of Alice Hegan Rice, which was also utilized for an unusually successful charming story of simple folk in a small community, in which infectious humor is a predominant element. The program for these days will be completed with the showing of the comedy, "The Wife's Birthday." Other films listed on the current week's program at the Apollo are as follows: Tuesday, Montagu Love in "The Hand Invisible," also a Hearst News reel; Wednesday, Tom Moore in "A Man and His Money," supplemented by the comedy, "Jazz and Jamboree"; Thursday, Vivian Martin in "The End of the Game," together with another installment of "The Master Mystery" serial, in which Harry Houdini is starred; Saturday, Kitty Gordon in "The Inevitable Hand," also the comedy, "Fitting the Fike."

Lyceum—"The Innocent Maids." The aggregation of forty burlesque entertainers, comes to the Lyceum Theater for a week's engagement, beginning today, at a matinee at 3 o'clock today.

Heading the cast will be Mitty Devere, the well-known delineator of Irish comedy. Mr. Devere is seen at his best in this company, a

AMUSEMENTS.

HOWARD THEATER

Seventh and Tea Sts. N. W.

Andrew J. Thomas Theater Co., Props.

Entire Week Starting Monday, April 7th.

Matinees Tuesday, Thursday and Saturday.

The Quality Amus. Corp., of New York City.

Mr. Robert Levy, Gen. Mgr., Presents Winchell Smith's Sparkling Success

THE FORTUNE HUNTER

A Show that You Will Enjoy and Never Forget.

All star cast: Evelyn Ellis, Inez Clough, Mattie Liles, Ethel Thompson, Chas. Olden, Barrington Carter, L. L. Griner, Chas. Moore and Walter Robinson.

Night Prices, 25c, 35c and 50c.

Matinee, All Seats, 25c.

Next Week—"The Bridge."

Twenty Extra People.

TUESDAY EVENING, April 15

LEO

ORNSTEIN

Auditorium—12th and N. Y. Ave.

Tickets, \$1.00, \$1.50, \$2.00.

T. Arthur Smith, 1306 G St.

is equally well known for his screen achievements in such photodramas as "On the Quiet" and "Here Comes the Bride."

In "The Test of Honor," Mr. Barrymore's latest vehicle, which the Palace is offering today, the famous actor has been cast in a screen adaptation of E. Phillips Oppenheim's powerful novel, "The Maledictor," made into a scenario by Eve Unsell and directed by John S. Robertson. Barrymore gives a powerful characterization of a wealthy Virginian whose infatuation for an unscrupulous woman not only results in a prison sentence for him as the unintentional slayer of the siren's husband, but drives him into folly after folly from which he is finally rescued by the love of a young girl, who wins the Virginian's love for herself. The characterization throughout are strong and positive. The story is unusually coherent and unified, and abides in dramatic appeal. The cast surrounding Mr. Barrymore includes Constance Binney, now star of the stage success, "20 East," Marcia Manon, Robert Schable, J. W. Johnson, Bigelow Cooper, Ned Hay, Alma Aiken and Fred Miller.

Thursday will bring to the Palace Theater, for the last three days of the week, Dorothy Gish, in a new characterization, "Peppy Polly," in which Miss Gish shows a new side of her comic versatility.

Attractions Listed For Week April 13

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exander; the Grubers' Oriental Arnic Novelty; Sabina La Pearl, company; Rose and Ellis, and other attractions.

GAYETY—"The Sightseers." James E. Cooper's famous burlesque, including Johnnie Walker; Lillian Isabella, and the Patriotic Military Minstrels.

COSMOS—Vaudeville; program announced later.

CRANDALL'S METROPOLITAN—Sunday to Wednesday, "Getting Mary Married," with Marion Davies; latter half of week, "Suspense," starring Mollie King.

CRANDALL'S KNICKERBOCKER—Sunday and Monday, Marion Davies in "Getting Mary Married," Tuesday and Wednesday, Elsie Ferguson in "The Marriage Price," Saturday, William S. Hart in "The Poppy Girl's Husband," and the comedy, "Money Talks."

CRANDALL'S—Sunday and Monday, Elsie Ferguson in "The Marriage Price," Tuesday and Wednesday, Alice Joyce in "The Cambric Mask," Thursday, Madge Kennedy in "Daughter of Mine," Friday and Saturday, Shirley Mason in "The Winning Girl."

CRANDALL'S SAVOY—Sunday and Monday, Anita Stewart and Earle Williams in "From Headquarters," Tuesday, House Peters in "The Forfeit," Wednesday, Pauline Frederick in "Paid in Full," Thursday, John Hines and Louise Huff in "The Winning Ring Man," Saturday, Shirley Mason in "The Winning Girl."

CRANDALL'S APOLLO—Sunday, Alice Joyce in "The Cambric Mask," Tuesday, Carlisle Blackwell in "Hot or Miss," Wednesday, Anita Stewart and Earle Williams in "From Headquarters," Thursday, Pauline Frederick in "Paid in Full," Friday, Vivian Martin in "The Winning Girl," Saturday, Constance Talmadge in "Experimental Marriage."

CRANDALL'S AVENUE GRAND—Sunday and Monday, Alla Nazimova in "Out of the Fog," Tuesday, Constance Talmadge in "Experimental Marriage," Wednesday, House Peters in "The Forfeit," Thursday, Vivian Martin in "The Winning Girl," Friday, Dorothy Gish in "The Little Intruder," Saturday, Earle Williams and Anita Stewart in "From Headquarters."

Leader-to Exhibit "The Better 'Ole"

Not one of the critics who has seen "The Better 'Ole" has failed to praise this remarkably humorous and delightful film. It has been universally commended from every angle for its human interest, its unfeigned good humor and its heart appeal. The Leader Theater takes great pleasure in announcing that "The Better 'Ole" will be shown all this week and the patrons of this theater are assured that in this production they will see one of the most thoroughly delightful pictures it has ever been their pleasure to see.

In passing it is worthy of mention that "The Better 'Ole" played 800 nights in London, 150 nights in New York, and that seven road companies are now touring the country with this play, of which the Leader Theater will present the screen version this week.

The Washington Animal Rescue League invites your patronage of its First Bazaar, to be held at Ruchel's, 1024 Connecticut avenue, next Monday and Tuesday, April 7 and 8, day and evening. Scores of attractions for young and old. Bridge a feature, tables \$5 each. Open evenings at 2-3. Admission free.

Barrymore's Film Attitude

John Barrymore, star of that sensation-sensational production of Tolstol's "The Living Corpse," which is one of the hits of Broadway under the title of "Redemption," is one of the commanding figures of the American stage who takes his work before the motion-picture camera seriously.

"Between the time I made my first motion picture and the time I saw it on the screen, the war broke out. I don't know what that's got to do with it, but it's so, nevertheless. All was peace and joy when I made my first picture—it was a farce comedy, 'The Man From Mexico.' I had a most enjoyable four weeks doing it. The whole aspect of things had changed when I saw it on the screen and the things that I thought were most amusing when I was making the picture didn't strike me as being so ludicrous when I saw them."

"Still, it was comedy and I've been

told it was funny. I certainly felt funny making it. You see, at that time, I hadn't branched out into the serious dramatic work of the stage that has since been my lot. I hadn't played in anything more soul-racking than "The Affairs of Anatol." There had been no "Justice," or "Peter Ibbetson," or "Redemption" to make me grow serious-minded, and so I went into the movies as something of a lark."

"I've changed my mind about them since then. The screen has taught me many of my most valuable lessons. I believe now that to be a screen actor is an actor's privilege, not an actor's monetary sideline. I do not propose to abandon the photograph, whatever the demands of the speaking stage."

"I liked doing 'The Man From Mexico.' I like doing comedy anyway. As it was all very new to me from the camera angle, I had a remark-

ably good time. I soon found that I had to be not too obviously funny. A real comedian is possessed of an uncanny sense of balance. He must know that he cannot think for a minute that he is being funny. He must play all his ludicrous scenes in a serious way. Another thing that was difficult was the short time it took to make a scene. I'd just begin to get worked up into an acting frame of mind when the director would yell 'Cut!' All my subsequent pictures have been comedies. I hope they all will. At present I am playing in Tolstol's 'Redemption' every evening on the stage and every day I work in a photoplay. It's a wonderful relaxation."

Mr. Barrymore's latest screen vehicle, "The Test of Honor," founded on E. Phillips Oppenheim's famous novel, "The Maledictor," is the feature of the program at Loew's Palace Theater today.

"The Crowded Hour," which has already achieved sensational and popular successes in New York, Boston and Chicago, comes to the Shubert-Belasco in a short time with the original cast and the picture-requently massive settings intact. This dramatic hit is a Selwyn and Company production, and extreme care was exercised in its presentation by the double interest of the firm in the piece because one of its members, Edgar Selwyn was joint author with Channing Pollock, "The Crowded Hour" is said to be the most gripping love story written in twenty years. Although the production is so pretentious and the cast so large, it was thought "The Crowded Hour" could be given only for long runs, neither has been curtailed in the slightest, and the company presenting this Selwyn hit here is the one which created its first triumph at the Woodville Theater in Chicago, absolutely intact.

Some Famous Luanas

It has become the belief in theaterdom that whoever plays the title role in "The Bird of Paradise," Richard Walton Tully's romantic drama of Hawaii, is almost certain to attain theatrical fame. Bessie Barricade, now a high-salaried screen star, created the part when the play was originally produced at the Belasco Theater, Los Angeles, eight years ago. For the new premier, Laurette Taylor, was chosen as the unfortunate princess. Her success in "The Bird of Paradise" led to her engagement in "Peg of My Heart," she is today one of America's leading actresses.

Then came Lenore Ulric, whose interpretation of the role won her fame and recognition from the Atlantic to the Pacific. David Belasco obtained her services after seeing her perform in the part. She is now starring in the Belasco production, "The Tiger Rose." Then followed Carlotta Monterey, who married a wealthy man in California. Next came May Buckley, the well-known emotional actress. She was succeeded by Muriel Starr, who is now winning success in the Antipodes. Last season Marion Hutchins was the Hawaiian princess. She now has a

lucrative contract with a Los Angeles motion picture company.

Florence Rockwell, one of the tried actresses of the stage, who has had an extensive career, appearing in the support of Nat Goodwin, Henry Miller, Guy Bates Post, Robert E. Mann, and with other notable stars, as well as on the screen, is to be the portrayer of the role of the unfortunate Princess Luana, when "The Bird of Paradise" comes to the Shubert-Belasco tomorrow night, April 7.

AMUSEMENTS.

Tomorrow Night At 8:20 **SHUBERT-BELASCO THEATRE** Wed. & Sat. At 2:20 Mats. DIRECTION OF THE MESSRS. SHUBERT. Washington's Playhouse Beautiful—A Pleasure Place Out of the Commonplace. Presenting Only the Foremost Foreign and Native Artists and Attractions.

OLIVER MOROSCO PRESENTS THE EVER POPULAR HAWAIIAN ROMANCE **THE BIRD OF PARADISE** BY RICHARD WALTON TULLY WITH FLORENCE ROCKWELL and THE FAMOUS HAWAIIAN SINGERS. Evs. and Sat. Mat., 50c to \$2.00. Bargain Mat. Wed., 25c to \$1.50. Coming April 20, Easter Sunday Afternoon, in Recital **MISCHA LEVITZKI** Sensation With New York Symphony Orchestra. Mail Orders Now—Prices: \$2.50, \$2.00, \$1.50, \$1.00.

DAVID BELASCO Presents **DARK ROSALEEN** A NEW IRISH COMEDY By W. D. Hopenstall and Whitford Kane. Produced Under the Personal Direction of Mr. Belasco. A Notable Company of Players.

Daily Matinee 15c & 25c **COSMOS** Evening Sunday 6:20 & 8:30

VERA BURT And the Six Virginia Steppers The Famous Dancing Sextette and a Charming Comedienne

WARD & PRYOR Noted Musical Comedy Entertainers **Permane & Shelly** A Surprise Novelty "The New Idea"

SADIE BANKS & CO. Farceurs Four in a Hodge-Podge of "NONSENSICAL NONSENSE"

LEW HUFF The Talkative Juggler **ANDERSON & REHAN** in "Out of Work"

Special Comedy Picture Shown at All Shows **FATTY ARBUCKLE** Matinee Feature Film Shown Only at 1:15 and 4:45 **PAULINE FREDERICK**

IN **"LOVE"** IN **"PAID IN FULL"** The Newest Laughmaker of Filmdom's Favorite A Wonderful Adaptation From the Famous Play

THE NEW LYCEUM Penna. Ave. and Eleventh Street 7568-Frank-7568

Beginning Today 3 P. M.—All This Week **THE INNOCENT MAIDS**

ALL FOR FUN WITH FUN FOR ALL MITTY DEVERE, CAROLYN WARNER, CONNIE LEHR FULLER AND A CHORUS OF BEAUTIES

NEXT WEEK—"PARISIAN FLIRTS"

AMUSEMENTS.

AMUSEMENTS.

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AN EXAMPLE OF THE ART OF THE CAMERA WHICH FOR REMARKABLE INCIDENT, UNFAR-FALED REPRODUCTION OF THE TINTS OF NATURE AND SUPREME BEAUTY STANDS WITHOUT A PEER IN THE ANNALS OF THE MOTION PICTURE.

DR. LEONARD S. SUGDEN

Formerly surgeon of the Royal Northwest Mounted Police, and one time Government Pilot in the dangerous White Horse Rapids of the Yukon River, Explorer and Big Game Hunter, known to Washington as a lecturer of exceptional forcefulness will appear in person throughout the week in conjunction with the first exclusive Washington showing of his magnificently thrilling motion picture studies in natural color taken by the PRIZMA PROCESS, vividly depicting

"THE LURE OF ALASKA"

A total of 7,000 feet of matchless film showing the Klondyke as it is today.

Franklin 3730 **RIALTO** 9th Street At G CONTINUOUS 10:30 A. M. TO 11 P. M. 15c—25c—35c 35c—SUNDAYS AND HOLIDAYS—35c (WAR TAX INCLUDED.)

TODAY AND ENTIRE WEEK DOORS OPEN TODAY AT 2 P. M. THE ALTO SYMPHONY ORCHESTRA, MR. DANIEL BREESKIN, CONDUCTOR, WILL RENDER TWO MOVEMENTS FROM GRIEG'S "PEER GYNT SUITE."

METRO'S GIFTED STAR ANNA Q. NILSSON

—IN— THE WAY OF THE STRONG

A MAGNIFICENTLY MOUNTED ROMANCE OF ALASKA AND THE METROPOLITAN HAUNTS OF THE ULTRA-RICH.

SUPERLATIVE SUBSIDARIES CURRENT EVENTS TOPICS OF THE DAY VIOLIN SOLO—ARIA FROM "MILIE MOISTE," MR. BREESKIN. DISTINCTIVE COMEDY.

Week-Day Mats. 10 to 6, 15c. Evenings 6 to 11, 15c-25c.

STRAND

PRICES INCLUDE THE WAR TAX

SPECIAL ANNOUNCEMENT

In response to emphatic public demand THE MONTROSE QUARTET will be held over for a second week, appearing three times today and nightly throughout the week at 7:30 and 9.

TODAY—MON.—TUES.—WED. First National's Brilliant Star

ANITA STEWART

IN LOIS WEBER'S MASTERPIECE, A

MIDNIGHT ROMANCE

THURS.—FRI.—SAT. BRENTWOOD'S SUPERBLY HUMAN DRAMA

THE TURN IN THE ROAD

INTERPRETED BY AN ALL-STAR CAST

Week-Day Mats. 10 to 6, 10c. Evenings 6 to 11, 15c.

TODAY—MON.—TUES.—WED. A THOS. H. INCE PRODUCTION

LOUISE GLAUM

IN THE MOST EFFECTIVE ROLE OF HER CAREER IN

THE WOLF-WOMAN

THURS.—FRI.—SAT. TRIANGLE'S BEST

BILLIE BURKE

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STIEFF PIANOS USED EXCLUSIVELY

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